

30 SEPTEMBER 1964 2s.6d.

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Patrol

& BYSTANDER



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The Tatler
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of
Entertaining
special
supplement
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this
issue



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tatler

AND BYSTANDER / VOLUME 253 / NUMBER 3292

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JOHN OLIVER

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TATLER BOOK OF ENTERTAINING

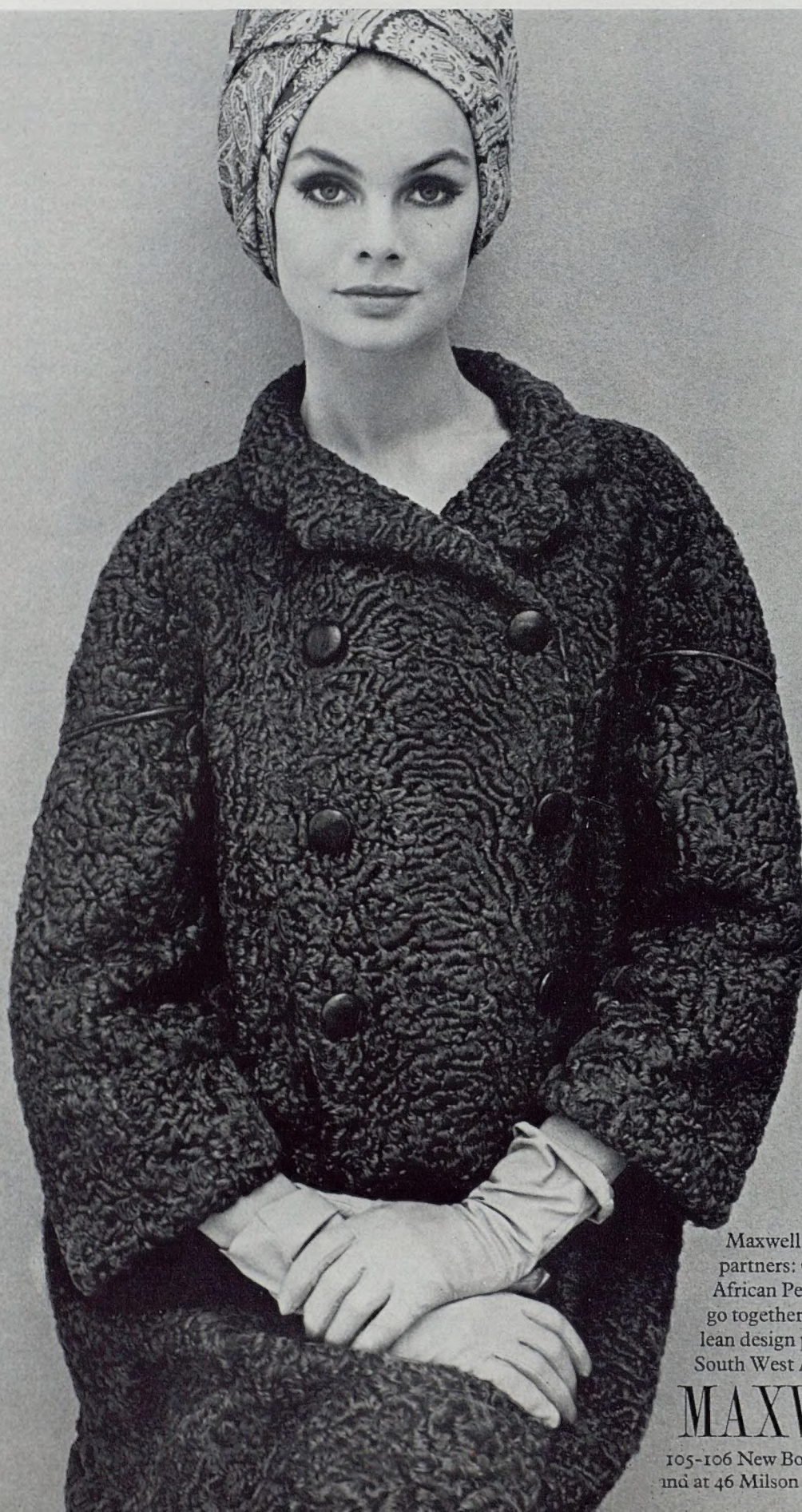
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The summer was long and miraculously hot; maybe there's a long, cold winter in store, but just now we are halfway between the two and it's time to think of autumn fashion and autumn parties. The girl on the cover wears a dappled cashmere sweater, intarsia-patterned in chestnut and white, that forms a threesome with a chestnut cashmere skirt and a buttonless cardigan. By Ballantyne, 33 gns. at Harrods. The jewellery is from Michael Gosschalk, the hairstyle by Gerard Austen at Carita, the lipstick is French Spice by Coty and Michael Cooper took the picture. The table and peppermill, both from Habitat, Fulham Road, the melon, the wine, the cheese and the bread set the theme of party-time that is further developed in our Book of Entertaining, a special supplement to this week's Tatler. See centre pages

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Maxwell Croft brings Dior to town with South West African Persian Lamb

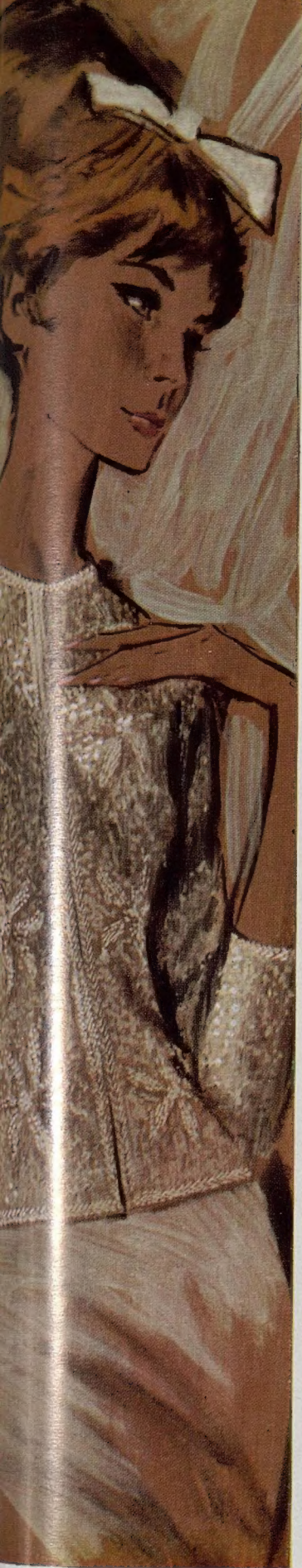


Maxwell Croft found the perfect partners: Christian Dior and South West African Persian Lamb. See how well they go together in this coat: a beautiful, lean design perfectly tailored in Coffee Brown South West African Persian Lamb.

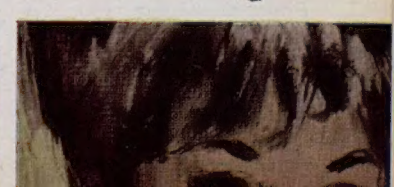
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Price: 33 guineas
(Sweater only).

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N Peal

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NEIL

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with skirt to match
in Blue Aqua, Naturals,
Mystic Pinks, Mystic
Greens.
Sizes: 34"-40"
Price: 25 guineas



BALLANTYNE

OF PEEBLES

100% PURE CASHMERE MADE IN SCOTLAND

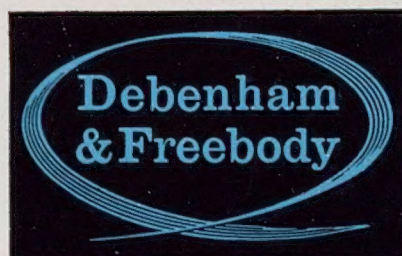
PALMER

Three-piece Intarsia
Cashmere Suit
in Mocha Brown/
White, Dark
Grey/White, Mystic
Green/Light Green,
Blue Aqua/Light
Blue.

Sizes: 36"-40"

Price: 33 guineas

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Mystic Pink, Mystic
Green.
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Twinset, with **DAKS**
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Reds, Chevalier Blues.
Sizes: 34"-42"
Price: Twinset—£19.15.0.
Skirt—£8.18.6

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PICCADILLY

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 Price: 33 guineas



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skirt to match in Mocha
Brown, Blue Aqua,
Mystic Pink, Mystic
Green.
Sizes: 36"-42"
Price: 21 guineas

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DICKINS AND JONES

TATLER 30 SEPTEMBER 1964



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Mocha Brown.
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Price: 21 guineas



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and knitted cash-
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Brown, Anthracite,
Blue Aqua, Mystic
Green.

Sizes: 36"-42"

Price: 21 guineas

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Industries**

ROBE
Intarsia Pullover with
cashmere skirt to
match in Mocha Brown,
Rosette Red, Mystic
Pink, Dark Grey.
Sizes: 36"-42"
Price: 23 guineas

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Yves St. Laurent fashion theory looks deliciously seductive this autumn. His collection resplendent in supple fabrics. Main interest shifts to the skirt: skirts wear front and back wraps, tiers, plus a clever tunic look. Here, theory into practice: discotheque dress features sleek tunic pullover. In sumptuous brocade, iced white. To be worn also, an important new accessory: Yves St. Laurent's new perfume 'Y.' Of course, both exclusive to us. They're rare and very special, like everything at Fortnums.

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GOING PLACES



ABROAD

Within the small scope of Switzerland, I travelled one late October day from Zürich down to Lugano, where I was able to exchange two sweaters for a cotton shirt. Moral: get south of the Alps for a true change of climate. The vegetation in these Southern Alpine resorts, especially Lugano and Locarno, tells its own winter tale of oranges and lemons, magnolia, wisteria and camellias, all blooming outdoors. And in January, the mimosa. . . Famous for their winter climate, long before they became the summer playground of the motoring tourists who pour over the Alpine passes and crowd the narrow lakeside roads, these two agreeable little towns are the venue for the many foreign residents of southern Switzerland, and this gives them a lot more vitality than many. Only in what is now known as the "off-season" do they shrink back to a becoming size. Shops have time to serve you, restaurants are glad to know you, the lake steamers have room for you.

Of the two, perhaps Locarno is the more dignified, the more "residential," and it has the better hotels—of which the Palma is a shining example, in every sense of the word. Also an 18-hole golf course. Lugano, on the other hand, is superficially more gay, and has a pleasant little lakeside hotel, the Walter. There is charming country to explore from either—the lakeside villages of Gandria and Morcote; the wild hill towns and the vineyards of the little-known Ticino, behind the northern shores of Maggiore. The most accessible airport is Milan, and either there or in Como you can compensate, *en route*, for some of the things Switzerland lacks: good-looking scarves, shoes, leather goods and junk jewelry at a good price.

Sicily, a scorcher in summer, comes back into its glorious own during the autumn and spring (I sunbathed at Taormina in February, though only the hardiest could actually have taken to the water). Sicily has two splendid, layabout hotels, the Villa Ignea in Palermo and the San Domenico in Taormina. All the same, I would commend the island to people who are prepared to tour, who want to explore, rather than to those who

expect of it a stay-put holiday. Its beaches can be bettered, but some of its Greek remains—at Agrigento and Segesta, Selinunte and Syracuse—are as fine as anything in Greece itself. There are some of the most magnificent Byzantine mosaics in the world at Monreale, near Palermo; and the little baroque towns of Enna and Noto are a collectors' piece. At all the places of interest there are good, modern hotels for one-night stands belonging to the Jolly Hotel group, and these are reasonably priced, with good food.

The Lebanon in general, Beirut in particular, is splendid autumn territory, too. Drive up to the Cedars, snow or no (and it rarely falls till after Christmas), for the sake of the air and the view. The Tourist Office propaganda about skiing and swimming all in the same day is misleading: a determined virtuoso might manage it, but why? The Cedars, like some of the nearby hill towns, are a noiseless, pastoral world apart; and the beaches (for here, you can expect to swim in November) deserve time of their own. Lebanon is one of the few countries which appeal to poet and Philistine alike, or rather to the co-existent poet and Philistine in most of us.

Within this tiny area, this hilly balcony over the eastern Mediterranean, are the Roman remains of Baalbek and Byblos; and the ancient Phoenician city of Sidon, which is in fact the oldest continually inhabited place in the world. In contrast is a night life as expensive, jazzy, glittering or elegant as you care to make it. The narrow streets in the western part of the city are peppered with Arab/French restaurants, with bars and *discothèques*; the Casino overlooks the wide, starry bay of Jounieh, about 10 miles outside. The new Phoenicia Intercontinental has become the stamping ground of the jet-set. Quieter, less luxe but equally well placed are the Excelsior and the Palm Beach (where double room and bath costs £3).

Sheltered by the hills that back the Gulf of Genoa, Portofino enjoys an almost subtropical climate and flowers, and can be as balmy as places several hundred miles farther south. In winter the coach

traffic and the trippers leave it alone. The Splendido Hotel, which was converted from a private mansion, stays open throughout the year. Breakfast on a sunny balcony overlooking the harbour, then wander through gardens that cling in terraces to the olive-grown hillside, dine as well as almost anywhere in Italy . . . this is indeed a winter Eden.

Finally, another note on a hotel about which many people have written to ask me: the Punta Rossa, at San Felice, which is about halfway between Rome and Naples. Whitewashed and rustic, and also set in terraced gardens, it has a natural rock swimming pool at the edge of the ocean, plus beach bar and all the *etceteras*. Up above, masses of carefully upholstered little corners are placed to catch the sun and avoid the wind from every possible angle, and both breakfast and lunch are a 90 per cent certainty outdoors. Hairdresser, bookshop, night club and boutiques are all an unobtrusive part of the complex. The standard of clothes the way of life, is expensive Bohemian. The rates are in the region of £5 a day, with food, and lots of Italians come down from Rome for Christmas and the New Year.



Lebanon: the bay of Jounieh, splendid autumn territory, plus glossy nightlife



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Designed by Lanvin for being off-hand in. Coat of flawless white mink, belted in black leather

MAN OF WINE

by John Baker White

To take luncheon with Mr. Guy Prince, managing director of J.L.P. Lebègue, at his office overlooking London Bridge Station, is an experience to be enjoyed greatly, relished in retrospect and not lightly forgotten. The food will be top quality, the wines memorable, and the company good, but you will have shared as well in the wisdom and knowledge of a man who has had 40 years in the wine trade and is today, for several reasons, one of its outstanding personalities. Moreover, unlike others who shall remain nameless, he does not indulge in winesmanship, talking mysteriously of this or that *premier cru*, juggling with vintages like a five-balls-in-the-air-at-once artiste on the slack wire in a circus. He talks of wine in a language that anyone can understand, expressing his opinions emphatically.

The greater part of his career has been with Lebègue's, who sell only French wines, and perhaps his most outstanding single contribution to the greater understanding and enjoyment of wine is embodied in their internationally famous annual tastings in the splendid candlelit vaulted cellars under London Bridge Station. Times were, and not all that long ago, when tastings were privy affairs restricted to the trade with the occasional journalist admitted rather grudgingly. The presence of a woman was unthinkable, rather like an intrusion into a meeting of freemasons.

Guy Prince set a new fashion when he started the Lebègue tastings in 1949, and in 1956 women were admitted for the first time. Now the occasion has to be spread over three days, and some 500 people attend. It has become a considerable social event, as well as a wine-lover's feast, and I know of one lady who sulked for a week because she was not asked. Prince has no doubts about the admission of women to tastings. He believes that their approach to wine is intelligent and often well-informed. He recognises also what some wine trade personalities do not, that an ever increasing number of women are wine buyers.

Prince deplores the decline of the old association between the customer and his wine merchant, a leisurely process

over a glass of wine in the office rather than an impersonal transaction over the counter, but realizes, even as the head of a 100-year-old firm, that changed conditions impel changed methods. He is quietly amused at the showmanship of certain large firms with their labels, and showed me a Lebègue label used over 50 years ago with a format now claimed by some as "original and exciting," to use the language of P.R. handouts.

Guy Prince is that rare thing in this modern world, a perfectionist. He showed me a draft of a menu of a dinner at the Savoy that he was planning for some French friends. Apart from the wines, which naturally were French, it was as near a perfect British meal as could be devised. The menu ended with the comforting words "Pas de Discours." The same attention to detail is reflected in the printed guide to the Lebègue tastings, en-

livened by the Emmwood cartoons, that make it something to be kept and enjoyed.

Guy Prince lives in a Georgian house at Epsom, where his son Harvey, who is also in Lebègue's, has a flat. It is fitting that their home should be Georgian, for it was an age of dignity which left us a rich heritage of beauty, in houses, gardens, silver and glass. Fine wines and their unhurried appreciation are a natural marriage with it.



Mr. Guy Prince with his son Mr. Harvey Prince in the Lebègue cellars

A MONTH OF THE TATLER

An at-a-glance guide to some important features to be published in the Tatler over the next four weeks

Next week: the Tatler goes to the Far East in an issue solely devoted to Japan in the week of the opening of the 1964 Olympic Games in Tokyo. Editor John Oliver, who headed the Tatler team, writes a personal view of life in modern Japan; he calls it A Man's World. The photographs are by Don Kidman, and include a massive colour section backed by black and white pictures that cover a wide range of activity and landscape, from the fantastic street festivals to the pachinko schools, from the Ginza by night to the bustling department stores; pictures too of the fabled temples and the new Olympic stadium and village



14 October: it's the week of the hustings and by the end of it the country will have chosen a Government and adopted a particular political persuasion. Appropriately Tatler photographer Barry Swaebe and writer Mark Bence-Jones went to Westminster to explore that Georgian oasis of elegant houses where many M.P.s make their homes. Among them (see above) is Government Whip Mr. John Hill with his wife and daughter. Tatler takes a chance, too, on forecasting the composition of the new Cabinet

21 October: the New Princess R (below) photographed by Morris Newcombe heralds the annual Motor Show number. Motoring correspondent Dudley Noble writes about the new shapes at the Earls Court show and Tatler talks also to Alex Issigonis, master-mind of the Minis at his Longbridge headquarters. There's proof in pictures too that a good many of today's new cars are designed with women in mind—not surprisingly since the rise in the number of women drivers is among the bigger booms of the booming 1960s. Fashion editor Unity Barnes carries the theme a stage farther in her choice of clothes to be seen driving in



28 October: plan a ski holiday in the Winter Sports number. The ski trails above were traced in Sweden but the effect is the same in any winter sports resort—the long herring-bone trudge up-hill and then the surging swoop of the long rush down. Writer Robin Fedden describes the feeling in an article illustrated by some highly dramatic pictures from the snow slopes. Unity Barnes picks clothes for ski and for après ski in an eight-page section that features clothes that can be bought now in London

Swiss Watches...



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TO HER MAJESTY THE QUEEN
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4695 Where fashion dictates you will find Rolex watches, such as this model in 18ct. gold with carefully chosen diamonds surrounding the dial. Rolex Precision movement. **£395.0s.**

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GAR/3



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THE BRIDE WHO IS QUEEN

She entered the Athens Metropolitan Basilica of the Annunciation as Princess Anne-Marie of Denmark. She emerged radiant, the 18-year-old Queen of Greece, an automatic assumption when she married King Constantine of the Hellenes. It was a glittering ceremony, held among trappings of Byzantine splendour and conducted by white-bearded Archbishop Chrysostomos (*left*), Primate of the Greek Orthodox Church. For just under an hour, kings, queens and princes from Europe and Asia, and the Patriarch Alexei of Moscow and All Russia, were united by ties of family and participation in ancient tradition: perhaps the only suggestion that it is a vigorous 'modern world that Europe's youngest crowned heads will face—King Constantine is 24—was the clutch of microphones to relay the responses. Britain's close liaison with the Greek royal family was evident: Prince Philip represented the Queen of England and took the Prince of Wales; Princess Anne was a bridesmaid, and the crowns were held over the heads of the bride and bridegroom by the Prince of Wales and Prince Michael of Kent

THE BRIDGE THE ROMANS DIDN'T BUILD

BY MURIEL BOWEN

The opening of the Forth Road Bridge by the Queen was the biggest festive gathering Scotland has ever known, resembling in its enthusiasm and excitement a Lord Mayor's Show and an Irish Grand National rolled into one. The Scots went wild, and spent a canny £25,000 on official celebrating. Having put up with the frustrations of that ferry for 800 years the new bridge wasn't just bridging the Forth, it was bridging the centuries.

It seemed as if the great bridge had connived with the overcast weather in revealing itself through the mist just minutes before the Queen and Prince Philip arrived. The effect was stunning. The cables from which the mile of steel and tarmac are suspended looked graceful as a spider's web, and the bridge itself, a slim curve of beauty, represented our streamlined times at their most elegant.

There were more women than men sitting on the 16,000 cushioned seats in covered stands. There was LADY CAMERON, attractive in blue with a jaunty red straw hat; the COUNTESS OF DALKEITH very elegant in a slim navy blue coat; and Mrs. VERNON BARTLETT, widow of the man who did most of all in turning this much-talked-about pro-

ject into reality. I talked to SIR JOHN HOWARD whose firm sank the foundations 200 feet into the bed rock. Despite the wildness of the Scottish weather he told me that the Severn Bridge, due to be completed in about 18 months, is more of a problem, due to the water rising and falling as much as 46 feet.

THE QUEEN CROSSES

Among guests at the opening were LORD THOMSON OF FLEET; COL. & Mrs. DONALD CAMERON OF LOCHIEL; SIR WILLIAM & LADY ARMSTRONG; Mr. & Mrs. GEORGE SANBURG; Mr. RALPH IRWIN-BROWN; the EARL & COUNTESS OF ROSEBURY; LADY WARTER; and SIR THOMAS MALCOLM KNOX, Principal of the University of St. Andrews, & LADY KNOX. Some places in the covered stands were reserved for a category of guests with a splendid 18th-century ring — "Large Landowners." They sold part of their estates on either side of the river for approach roads.

THE EARL OF ELGIN, Lord Lieutenant of Fife, met the Queen after she motored over the bridge and escorted her to the ferry boat *Queen Margaret* for the return journey. A couple of weeks before the opening of the bridge the 83-year-old Lord Elgin insisted that he should see that everything was in proper order, and became one of the first to cross the bridge before the Queen.

Back in Edinburgh there was a celebration lunch at the Assembly Rooms. It was the best official lunch I've been to for many a long day. There was succulent grouse en casserole and a soufflé very well laced with liquor. Mr. DUNCAN WEATHERSTONE, Lord Provost of Edinburgh, who was accompanied by

Mrs. WEATHERSTONE, presided. Sitting on the Queen's right was that most entertaining personality, Mr. W. Ross McLEAN, Q.C., Sheriff Principal of Edinburgh, the Lothians & Peebles, who was accompanied by Mrs. McLEAN. After the lunch Mr. McLean was speeding towards Glasgow to join a German naval training ship for a voyage to Bergen, and, no doubt, enriching the voyage with his stories and anecdotes.

For Mr. JOHN A. K. HAMILTON, driving in *fresh* air has been one of the pleasures in returning to Scotland to build the bridge. "My work in London meant driving 45 miles a day through diesel fumes. In Scotland motoring is a real pleasure." The bridge has not been the only challenge he has met successfully. Six years ago, in scruffy unkempt ground by the bridge office, he planted a rose garden. Today it's flourishing.

BRIDGES AND BOOKS

On the stage of the Assembly Rooms a 20-foot long model of the bridge made of red, yellow and white dahlias was the focal decoration. I talked to Viscount MUIRSHIEL (the former Hon. John MacLay) who as Secretary of State for Scotland drove the first pile for the new bridge in 1958. "I seem to remember it was raining, but they were very kind; they gave me a beautiful silver tray to commemorate the occasion." SIR HUGH FRASER told me that he would probably use the bridge less than many, as most of his journeys in Scotland are from east to west. Others at the lunch included LORD & LADY POLWARTH; LADY SARAH-JANE HOPE; Mr. & Mrs. FRANCIS LEIGH; LT.-GEN. SIR GEORGE & LADY GORDON LENNOX; Mr. & Mrs. ALA TAIR DUNNETT; LORD & LADY STRATHKYLE;



The Queen and Prince Philip leaving an Edinburgh cinema after seeing a film of the opening of the Forth Road Bridge



Mr. J. A. K. Hamilton, resident engineer of the new bridge and a partner in Mott, Hey & Anderson, the consulting engineers, with his daughter Miss Anne Hamilton

LADY STORRAR; and Miss LORNA RHIND, who wrote the official story of the bridge.

There were no speeches. Instead, there was a performance by the B.B.C. Scottish Orchestra and a film show. For the architects and the engineers, the men who built the bridge, it was parties well into the night. They had shared bridge-building triumphs all over the world, but this was the biggest of them all. The parties were on the same scale. "The Great North Road has stopped at Queensferry since the time of the Romans so, of course, it has been a great thrill to put it across," Mr. Hubert Shirley-Smith told me. He's "done bridges" in five continents. "It is an open-air life and you see the world." Books fascinate him, and with him from bridge to bridge goes a large collection. In Edinburgh he was working on the new edition of his book, *The World's Great Bridges*, which has just come out. Bridge-building, though, has one serious disadvantage; it keeps him away from Chelsea for too long. That's where his home is.

THE LOAN OF LUFFNESS

The day that began with the opening of Scotland's greatest masterpiece of engineering ended with a swirl of kilts and pretty dresses at Luffness House, Aberlady, one of Scotland's oldest inhabited houses. It was a ball to launch two of this year's crop of debutantes, CAROLINE MIDDLETON and DIANE OGILVY. Beforehand the co-hostesses, Mrs. K. W. B. MIDDLETON and Mrs. JOHN OGILVY, worried secretly over the venue. Theirs was the usual anguish of debutante mums, come autumn. Where could they find a ballroom big enough to

accommodate all the friends that their daughters were determined to ask?

"We thought of a marquee in my garden, but Scottish weather is really too tricky for a marquee," Mrs. Middleton told me. "A sudden gale could bring it down on peoples' heads." Col. & Mrs. HOPE OF LUFFNESS offered their house, and the ballroom that was added to it to celebrate the coming-of-age of Col. Hope's father. It was gratefully accepted.

It is a big ballroom for a private house, so naturally there were plenty of reels. And with so many charming and helpful young Scotsmen the London girls had no real problem. At one point there were no fewer than three of them helping Miss SARAH BOYD-CARPENTER over the more intricate movements of an eightsome. Miss Boyd-Carpenter is the pretty, dark-eyed daughter of Mr. John Boyd-Carpenter, Chief Secretary of the Treasury, & Mrs. Boyd-Carpenter. Others dancing included Miss JEAN ILLINGWORTH; LADY SARAH RAMSAY; Mr. SIMON STODART; Mr. CHARLES BINGHAM; Miss ROSALIE LANE; LORD BINNING; and Miss CATHERINE HOPE, one of the four daughters of the house.

BEARDS AT CHARLOTTETOWN

When the Queen and Prince Philip land on Prince Edward Island on Monday they will be in what many visitors consider to be Canada's most charming province. Charlottetown, where the Fathers of Confederation met 100 years ago, is a quiet market town moving into the future without losing an iota of its charm. An impressive arts centre is being built. For the centennial celebrations Charlottetown has arranged an impressive programme which includes

the Winnipeg Ballet and the Halifax Symphony Orchestra.

Friends who live there tell me that the visit of the Queen and Prince Philip—contrary to some reports—is looked on by the majority there as the strengthening of a cherished bond. The flagpoles have been going up for weeks and so have the coloured lights. Luxuriant beards are appearing all over the island; the Fathers of Confederation wore them and a prize is being offered for the best beard at the time of the royal visit!

Focal point for the royal visit will be Government House, which overlooks a great sweep of harbour. The royal yacht *Britannia*, dressed overall and lit up at night, will lie at anchor within full view of the town, and the Queen will entertain on board. A State Dinner followed by a ball is being given at Government House by the government of Prince Edward Island. It promises to be a glittering occasion.

LETTERS PLEASE

Back from the holidays, debts-mums-to-be, with notebooks and pencils by the telephone, are plotting next summer's private balls. Many dates have been fixed; there isn't a Friday in next July that hasn't already got at least one country house ball pencilled in. Top bands, especially of the night spot variety, are being snapped up. There will be a list of these parties, together with photographs of some of the girls in the TATLER early in the New Year.

It isn't too early to send us details of your ball if you want it to appear in our list. Particulars, *in writing only*, should be addressed to: The Social Department, The Tatler, Ingram House, 13/15 John Adam Street, London, W.C.2.



Mr. David W. Smith and Mrs. S. F. Holland. He is the principal designer of the bridge, she is the wife of the secretary of Mott, Hey & Anderson



Mr. & Mrs. Charles D. Brown. He engineered the approach roads to the new bridge

CANDLES AND KILTS

Caroline Middleton and Diane Ogilvy shared a coming-out dance at Luffness House, East Lothian. The party was given jointly by their mothers, Mrs. K. W. B. Middleton and Mrs. John Ogilvy. Highland dress and Highland reels, a candlelit buffet and a host of young people enlivened the evening

1 Brother and sister Ross and Mary Macphail, who live at Haddington, East Lothian

2 Miss Frances Davison and Mr. Brian Dundas-Cameron

3 Mr. Benedict Hoskyns-Abrahall and Miss Jean Illingworth

4 Miss Rosemary O'Neill and Mr. Robin Morrison

5 Miss Caroline Middleton and Miss Diane Ogilvy for whom the dance was given

6 Miss Sarlanne Durie

7 Miss Catherine Hope at whose home the dance was given

8 Miss Sarah Boyd-Carpenter, daughter of Mr. John Boyd-Carpenter, M.P., and Mrs. Boyd-Carpenter







1

This year's Burghley Horse Trials were held under the sharp eyes of the Olympic team selectors, being their last chance to consider the merits of various potentials. On the second day, when these pictures were taken, going was hard, two Olympic possibles did not compete, two others gave up after the first few fences. However, Richard Meade's win on Barberry virtually ensured this pair's inclusion in the Olympic scene. On the final day of the trials the West Norfolk Hunt team won the championship in competition with 21 other teams and a few individual competitors, a total of 114 riders

1 Miss J. Graham-Clark clearing a fence on French Frolic

2 Miss Mary Macdonell on Kilmacthomas

3 Miss Sarah Bullen, Miss Dinkie Voss and Miss Jenny Bullen, the show rider, check results

4 Mrs. Sheila Waddington on Glenamoy. An Olympic possible, she was equal first in the dressage section, but a refusal and a fall on the cross-country course had experts worried about Glenamoy's abilities

5 Captain James Templer, an Olympic possible, with his wife talks to dressage expert Col. V. D. S. Williams

6 Brigadier J. Grose, the new director of the trials

7 Major & Mrs. Laurence Rook. He was a gold medallist at the 1956 Olympics

8 Miss Sarah Legard buys an Olympic raffle ticket from Mr. & Mrs. Michael Bullen. He is an Olympic possible and gave an encouraging performance on Sea Breeze in the jumping arena



LETTER FROM SCOTLAND BY JESSIE PALMER

The Aboyne Ball brought Games Week on Royal Deeside to a triumphant close. Neither the Aboyne nor Braemar Games had good weather, but fortunately the skies cleared in time to dry out the supper marquee at the Victory Hall, Aboyne, where 250 guests joined in both Scottish traditional and modern dances into the small hours of the morning. Huge bowls of red roses and golden chrysanthemums decorated the hall, clan banners lined the walls, and everywhere one looked there were splashes of tartan. Among the decorations the Gordon tartan was much in evidence—understandably—for the Marquess of Huntly is honorary president of the ball.

BETWEEN CAPITALS

For Lady Bridget Sinclair, daughter of the Earl & Countess of Caithness, Aboyne was her coming-out ball, the culmination of a quite hectic round of parties both in London and Scotland. Lady Caithness, who brought a party of 14 from Balmoral, told me that her daughter returned from finishing school in Paris in June. At the end of September she will begin a secretarial course in London. Another large party was brought by Lt. Col. James M. Humphrey and Mrs. Humphrey, of Rhu-na-Haven, Aboyne. Col. Humphrey was this year's capable chairman of the Ball Committee with his son Marcus as secretary. Marcus's wife, Sabrina, drew many admiring glances, for she had chosen to wear her white satin wedding gown—its first appearance since her marriage last October.

LARGE PARTIES

The Marquess of Huntly brought his daughter, Lady Lemina Gordon, and a

party of 11 from Aboyne Castle and other large parties included those of Mrs. Forbes Irvine of Drum, Mrs. Nicol of Ballogie, Mrs. Farquharson-Lang, of Homewood, Banchory, Mrs. Donald Thesiger, Strathdon, Mrs. George Thomson, Kinellar, and Mrs. Robert Strang Steel, New Mains of Ury, Stonehaven. Mrs. MacLeish (novelist Dorothy Black) included her granddaughter, Annette Cribbon, in her party from Loch Coull. Mrs. C. S. MacFarlane-Barrow brought a party from Mar Lodge, Braemar. Sir Colin & Lady Thornton Kemsley brought a party from Thornton Castle, Laurencekirk, and Mr. James Cecil and his party came from Crathes Castle. In fact, the attendance this year was noticeably made up of a greater number of house parties than usual.

Deeside really knows how to enjoy itself gastronomically on an occasion like this. In the marquee—sensibly heated, for northern September evenings can be chilly—a champagne accompanied Lossiemouth prawns, Moray Firth oysters, smoked Dee salmon and grouse.

The ball ended at four in the morning; the valiant ones who had stayed the distance (and they were a large company) tackled breakfast: devilled kidneys, kippers, sausages, eggs—and beer! Eightsome reels certainly give one an appetite.

DEMOCRATIC PARTY

Alastair and Juliet Brodie, twin son and daughter of The Brodie of Brodie, celebrated their coming-of-age at their home, Brodie Castle, near Forres, with a party given by their parents for tenants of the estate and the tradespeople of Forres and Nairn. There were about 80 guests. The twins are on vacation from their universities; Juliet returns to Trinity College,

Dublin, for her final year reading English; Alastair to Oxford, where he will begin his third year in physics.

Juliet, who names playing bridge as their principal relaxation—though she admits to a good deal of tennis and croquet as well—tells me that neither of them has yet decided on a career. "We still have some time to think about it," she says cheerfully.

GIRL OR CAR?

Any reluctant male who has tagged blushing along behind his wife to a fashion parade will welcome a recent innovation in Edinburgh—a joint motor and fashion show. It was put on in their showrooms by the Westfield Autocar Company, to celebrate the 60th anniversary of the founding of the company and their association with Morris Motors for more than 50 years. They are, in fact, the oldest Morris distributors in Scotland, a fact emphasized by a 1912 bullnose Morris from the first year of Morris production which was shown alongside the latest models.

CAR OR GIRL?

The man with the bright idea of combining clothes and cars ("After all, they're both essential") was Mr. E. Miller, Westfield's sales director, and Darlings of Edinburgh provided some pretty sizzling fashion—with absolutely nothing earlier than 1964, and much of it from the leading British designers. And to complete the party there was champagne and a buffet supper. The result—everyone happy and interested, and if the many men in the audience did seem to be taking quite as much interest in the misses as in the motors, who can blame them for trying to widen their horizons?

BRIGGS by Graham



PARIS: HERE & THERE

Fashion by Unity Barnes

Here: *Translations from the Paris Collections coming into the London shops now, shown in photographs by Richard Dormer*
 There: *The late showings of Balenciaga and Givenchy recorded in their Paris salons by artist Tod Draz*



A party-going coat in thick, chalk-white matelassé is narrow-centred with a fleeting width at the hem. Yves Saint Laurent Boutique at Fortnum & Mason. The little black velvet cap has a long-stemmed black rose at the back; by Yves Saint Laurent from Simone Mirman



One of Balenciaga's most deceptively simple suit shapes is interpreted here by Koupy Couture. In brown worsted it is fractionally wider at the shoulders, lightly indented at rib-level. At Harrods, mid-October. White lambskin hat from Simone Mirman

Right: Balenciaga has a way all his own with country clothes, making them strictly practical without losing an ounce of chic. A sandy corduroy suit is leather-belted above big patch pockets; the long jacket is one of his recurring themes. A rakish beige felt hat has an elongated brim with squared-off corners; the casual silk scarf and reactionary suede boots are earthy brown; the thick, hairy stockings are speckled in brown and beige



PARIS: HERE & THERE



Balenciaga's new doïman sleeve is a masterpiece of inimitable cutting, emerging magically from a closely-fitted bodice. Seen here in pearl-beige crepe (right), on a jumper top which dips lower at the back over a soft skirt with flat side panels. Worn with it is a coat in creamy beige wool (above), bordered with blonde mink. The black velour turban has a fan-shaped brooch set dead-centre; the three-strand pearl necklace has a big pear-shaped pearl drop



Givenchy liked deep, cape-like sleeves: an iron-grey, blankety coat (far right) has waist-deep sleeves crossed and buttoned at the top, a deep shoulder yoke beneath a small collar. Under the coat he showed a slim beige wool jersey dress (right) with cap sleeves continuing into a little cape across the front. Black plushy turban

PARIS: HERE & THERE



Givenchy's step-fronted suit with two pockets has a double row of buttons, repeated on a wrapped skirt with two more pockets. Translated, in pepper-red tweed, by Harry B. Popper at Cresta, Grafton Street. The Givenchy-designed turban, made from a printed wool scarf, at Vernier

Givenchy's dresses were incisively seamed into narrow, princess lines, usually without sleeves or collar—as here, in crisp black silk, the seams diverging towards the hem. Shiny black cellophane made the flat-brimmed hat. A huge pearl and diamanté pendant hangs from a narrow diamanté chain. Dress at Liberty





Yves Saint Laurent's current thinking runs through his Boutique Collection too. An oatmeal tweed jumper suit buttoning up to a collarless neck has diagonally set pockets, a skirt eased at the waist. From the Yves Saint Laurent Boutique Collection at Fortnum & Mason. Brown and white kidskin hat by Yves Saint Laurent from Simone Mirman



Givenchy's intricate seaming determines the clean, spindly Audrey Hepburn-like shape of a dress in emerald silk twill (above) worn under a coat in the same fabric (right). Interpreted by Harry B. Popper, at Cresta, Grafton Street. The chignon cap of iridescent sequins with velvet ribbons is a Givenchy design from Vernier

Far right: Yves Saint Laurent puts strictly plain jackets over wrapped, tunic skirts: this suit, in soft prune tweed, makes the point perfectly. Copies (in the original and other fabrics) at Harrods, mid-October. White moufflon hat threaded with beige leather, from the Yves Saint Laurent Collection at Simone Mirman

PARIS: HERE & THERE





Courrèges—as every fashion-minded girl already knows—took Paris by storm with his long, thin trousers and short, short skirts. Koupy Couture translates his trouser suit in slaty blue cavalry twill; the long jacket is half-belted and slit at the back; the famous trousers have double-stitched seams fore and aft. At Simpson Boutique. The little tweed hat is by Simone Mirman



Up to the ears in fur . . .

Paris puts the emphasis on fur and this example from our Continental coat collection has an upstanding collar of beaver with matching undercuffs. Designed in a husky herringbone tweed of soft moorland colourings, it is equally smart worn without the tie belt.

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on plays

Pat Wallace / Carving a controversy

Dominating and half-filling the stage in Mr. Graham Greene's play, **Carving a Statue**, at the Haymarket Theatre is the work itself: a huge and very roughly hewn figure, its feet the only finished part of it, the legs and torso towering away out of sight in a frame of scaffolding and ladders and the whole vast structure dwarfing players even of such presence as Sir Ralph Richardson. He is the sculptor, not a very good one, as a programme note explains and he has been working on the project for the past 16 years. This is about the life span of his son with whom, since the death of the mother, he lives alone in haphazard squalor.

Such is the setting, and the statue, as is soon apparent, dictates not only the living conditions but the relationship between father and son. Whatever the quality of the work it is this which occupies every waking thought and every hour of the artist's reflection. He is as aloof from the boy as if he were absent and there is a frightening lack of communication between them. When the boy speaks or even asks a direct question there is no response and the father continues his own train of thought, constantly brooding on the problems of his work and pursuing a parallel, never-meeting line. The son looks after him as well as he can and the only moments of real contact seem to be when the father is taking the major portion of the scrappy meals.

A sexy young girl in tight jeans and more easily fitting tendencies comes to visit the ramshackle studio, her first exclamation on seeing the statue being, with wry appropriateness: "God Almighty, what's that?" She and the young man dally a little in a half-serious, half-ragging way but it is the father who emerges from his hut-like bedroom, invites her in and casually seduces her, returning to work after this short interlude much refreshed and eager to climb back to the great stone shape and his chisels. The boy's fury and disillusionment touch him not at all.

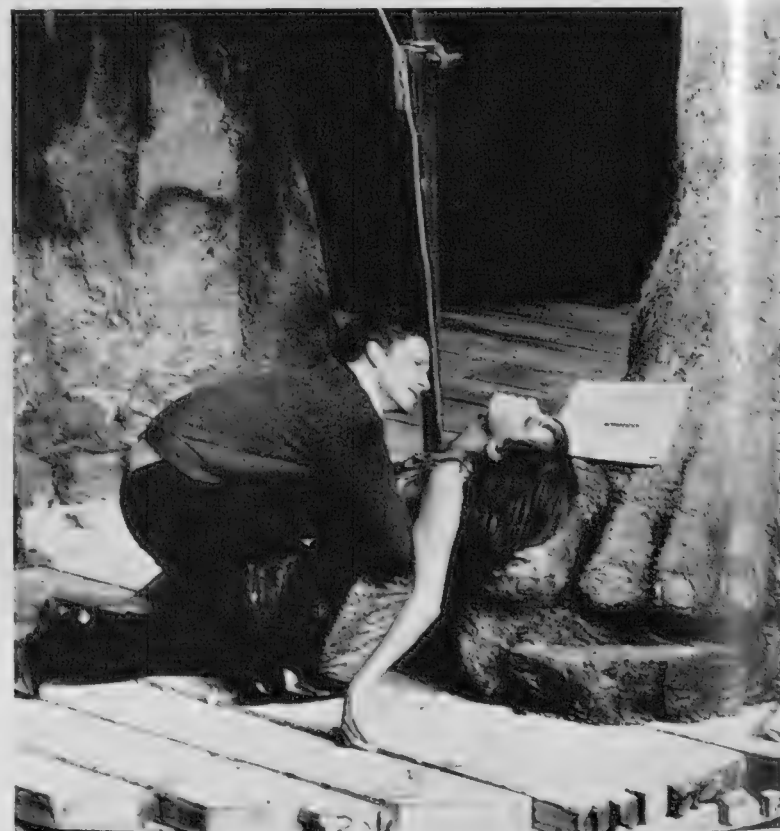
For the sculptor remains remote from any considerations but his own: his passion for the work which he has substi-

tuted for any human interest in the pain or bewilderment of any other living creatures. He has detached himself as completely as possible from the world as represented by humanity. When his son brings another girl, a lovely deaf mute, to the studio it is clear that she is the boy's real love and that he will leave home, marry, and work on his own. The girl is killed as she rushes across a road to escape being raped by a local, womanizing doctor and as the boy carries her body back to lay it between the feet of the statue of God, his despair is complete. He climbs up the scaffolding preparing to hang himself and it is then that, for the first time, he reaches some linking point with his father who, with bitter reluctance, tries to explain his nature to his son. As the curtain falls the boy reaches up to him and cries that it is not a statue of God which he has been creating but a statue of himself, "for you are my father! I'm your son."

The omnipotent indifference has been that of a creator, the male creator to whom the act of creation is all and who can ignore the after-effects to the thing created, whether object or human being. A man like this leaves the business of sustaining life to women and, if there are no women, denies its importance. The religious analogies of God's indifference to human suffering are there and the playwright has made the points subtly but clearly. What emerges is a strong and poignant play, intellectually exciting and rewarding.

Sir Ralph Richardson's is a fine performance in a part that is not, as one lightly says, unsympathetic, but beyond the reach of sympathy. Young Mr. Dennis Waterman plays the son with the right quality of puzzled insecurity though the pathos is perhaps too restrained, and Mr. Roland Culver, as the cynical, ageing doctor, has one scene of admirable comedy when, complete with reassuring bedside manner, he gives himself a medical check up.

Here is a play which is controversial in the best sense of the word. It is a production that will make everyone who has seen it think and talk and think again.



Dennis Waterman and Jane Birkin at the feet of the sculpture in *Carving A Statue* and (top) Sir Ralph Richardson as the sculptor



Donald Macdonald shows Model No. 3 21 gns.

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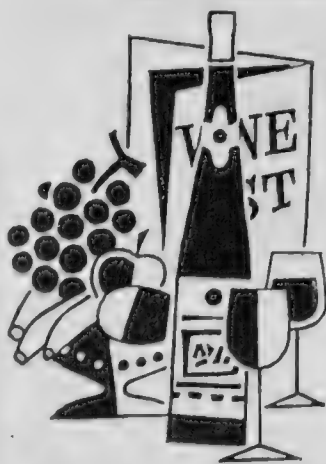
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on films

Elsbeth Grant / A bomb of a Bond

The best bits of the new James Bond film, **Goldfinger**, precede the credit titles and, because they comment derisively on what's to follow, must not be missed. Be in time to see old 007 emerging from some unidentified sea in a snug frogman's suit with a seagull fetchingly attached to the headpiece (and concealing a periscope, I shouldn't wonder). Out of an invisible pocket he produces a rope and a grappling iron with which he scales the high wall protecting some unidentified fortress, and in a flash he has knocked out the lone sentry and planted the bomb that's to blow the place sky-high.

The job neatly done, he strips off his skin diving outfit to reveal an immaculate white dinner jacket worn beneath it, produces a carnation from his pocket to put in his buttonhole and saunters into the nearest low and exotic night joint where, after a little customary dalliance with a local gal making bad, he is forced to settle the hash of a would-be assassin by hurling the man into a bathtub full of water and flinging a small (switched on) electric fire after him. As the steam rises and the victim broils, one settles back on one's seat, blissfully reassured that nobody, including the script-writers (Messrs. Richard Maibaum and Paul Dehn) and the director (Mr. Guy Hamilton), expects anybody to take James Bond as anything but a joke.

All the James Bond stories are preposterous (this one's a mite more preposterous than most) but who cares, as long as the trimmings are good? This time Bond (Mr. Sean Connery, of course) is called upon to investigate the activities of a gold-greedy gentleman named Goldfinger (Herr Gert Frobe), a sinister looking slob who sports a (not obviously) solid gold Rolls-Royce, carries a gold revolver, travels with a hired and indestructible Korean bodyguard ("Odd-job" — Mr. Harold Sakata) who wears a lethal steel rimmed high-low hat, and has designs on America's gold reserves at Fort Knox.

Goldfinger's dastardly plan, on which Bond stumbles, is not to rob Fort Knox but to render the gold stored there radioactive for 58 years by setting off a "nuclear device" (a cobalt



Honor Blackman as Pussy Galore, *Goldfinger's* girl who becomes, predictably enough, James Bond's

and iodine job, Bond astutely guesses) in the vaults. This handy gadget has been given to Goldfinger by the Chinese (no, not the Russians—doesn't that make a nice change?) who look forward to disrupting America's economy, and Mr. G. is only too willing to use it, as the value of his own gold holdings will be increased tenfold.

It isn't Bond who thwarts the plotters (he is singularly ineffectual altogether in this yarn): it's Pussy Galore (Miss Honor Blackman), Goldfinger's private airplane pilot, who, after a judo-jazzed-up tumble in the hay with Bond, rats on her employer, 'phones Washington and blows the gaff on "Operation Grand Slam" (code name for the projected Fort Knox coup).

Miss Blackman survives to the happy end of the picture. The other gals are not so lucky. Miss Shirley Eaton, after about 10 minutes, is found as a gold-painted corpse in Bond's Miami hotel bedroom, and Miss Tania Mallet, as her avenging sister, is scythed down like a flower by Odd-job, skilfully skimming that horrid hat of his, in Switzerland.

All I object to in the film is the sort of violence that juvenile James Bond fans may, and probably will, emulate. Few youths are ever likely to acquire the sort of Aston Martin in which '007 rackets around—a lovely job, equipped at the rear with smoke-screen and oil-sludge-spreading devices, at the fore with machine-guns that nose out of the front wings at the press of a button, and inside with an ejector seat for the prompt disposal of unwanted passengers—but too many teenagers, I feel, might easily acquire Bond's hideous habit of kicking a man's face in once he's knocked him down.

Mr. Ken Adam, the produc-

tion designer, a dab hand at difficult sets, has excelled himself in creating (re-creating, perhaps?) the interior of Fort Knox, where all those lovely gold bricks are caged behind electrified steel bars—and the dialogue is witty enough to keep one interested in what is essentially an outrageously impudent movie.

To most of us Londoners, the "f'tball crazy" Northerners who come "up for t' Cup" are just a boisterous, boozy rabble barging about our sombre streets in their giddy hats and mufflers and making pandemonium of the coach stations at night, when, whichever way the match went, there's always a victory to celebrate or a defeat to be drowned in quarts of bottled beer on the homeward road. Until I saw **Rattle of a Simple Man**, it never occurred to me that they might be decent, goodnatured and far from brash chaps with problems and daydreams and inhibitions like the rest of us.

This oddly touching film, written by Mr. Charles Dyer (who wrote the stage play of the same name) and directed by Miss Muriel Box, is about a 39-year-old Manchester innocent (Mr. Harry H. Corbett) who, for a wager with his lustier chums on their Cup Final outing, picks up a floho nightclub hostess (Miss Diane Cilento) and goes home with her, tremulously anticipating his first experience of sex. The situation (which is not resolved in bed) could have been extremely embarrassing, but it has been handled with such delicacy that it's unlikely to bring a blush to the cheeks of maiden aunts or raise a snigger among even the most prurient-minded.

The two characters emerge as rather sad and extraordinarily endearing people. Miss Cilento invests the cliché figure of the golden-hearted tart with a fresh radiance and a youthful gaiety. She regales round-eyed Mr. Corbett with stories (strictly fictional) of her titled relatives, her university education, her rich friends—and she seems to mock him, but not unkindly. And when it's Mr. Corbett's turn to talk of his background and his fantasies, Miss Cilento listens to him very sweetly, marvelling and smiling compassionately at his naiveté. Sex, she tells him in the voice of experience, is greatly overrated—and they never do get around to it, but the sympathy that springs up between them is something they can cherish no matter what happens to them afterwards.

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STYLE 1550

on books

Oliver Warner / As I like it

There can be few living men who were in France almost throughout the First World War, serving as a regular with a crack regiment, who survived to relish, if not exactly to invite, rather similar excitements in Hitler's War and who, in between fighting, had as many ups and downs in civilian life as Robert Hartman recounts in **Remainder Biscuit** (Deutsch 25s.). The title is from *As You Like it*. This is a witty, good-tempered autobiography of a man whose Buffin books for children are widely enjoyed, and who can write well, particularly about men and horses. I wish it were half as long again.

Christopher Isherwood's new novel, **A Single Man** (Methuen 16s.) is simple in structure in that it takes the span of a day—perhaps the last—in the life of a university teacher living alone in California. His attached friend Jim has died. A lonely woman, English like himself, offers to share her life with him, and one of his pupils shows signs of unusual interest and intelligence. The book ends after a late visit from this young man. This is a work of economy and insight: life reflected without distortion, though without much zest. The

age of 58, Isherwood suggests, is scarcely a time at which to rejoice.

Luis Monteiro's **The Rules of the Game** (Putnam 18s.) is a neatly composed, ironical novel centring round the occasions on which two men, who had been at school together, dine at an obscure restaurant in Lisbon. One of them is poor, ailing and aggrieved. The other is smooth, rich and cynical. The author weaves a tight cocoon of plot around the pair, and in the process of so doing he throws a sharp light on a representative of the younger generation, and gives a balanced, though I must add rather a depressing picture of the various strata of current Portuguese society.

My own taste does not run greatly to the historical novel, as I prefer my history "straight." There are, however, one or two really accomplished contemporaries in the former field. Among them the late Alfred Duggan was much admired. His **Count Bohemond** (Faber 21s.), which is about a character of the time of the First Crusade, carries a preface by the author's Oxford friend, Evelyn Waugh, who tells us something of the remarkable

burst of creative activity which Duggan enjoyed late in life. *Count Bohemond* is good though not outstanding Duggan.

I am disappointed not to be able to enthuse about a new Michael Innes, **Money from Holme** (Gollancz 16s.) for when this writer is roaming the university world there is none better. In this instance, the people are squalid, the "disappearance" of an artist supposedly dead is an overworked motif, and I simply can't believe in the thriller element: but at least it is short.

Briefly . . . The Prince's Person by Roger Peyrefitte (Secker & Warburg 18s.) is a factual, concise and amusing study concerned with the (supposed) difficulties of a Renaissance Prince of Mantua in consummating marriage. I won't reveal how matters eventually turn out, but assuredly this is no tragedy, and though rather shocking it is not more so than life in general must have been at that time . . . **Journey Towards Music** by Victor Gollancz (Gollancz 25s.) is, like everything which comes from this publisher-author, exuberant, enthusiastic, untidy, and full of good things, most of them by the wayside. Here he speaks of the musical joys which have enlivened his off-duty hours, and though there is far too little about some of my favourites, Handel included, it is a work of great persuasion. . . . Two very individual books

written round the subject of fishing: **The Trout Fisherman's Guide**, by Arthur R. Macdougall (Hodder & Stoughton 21s.) is American, suavely written, and at times whimsical, finely illustrated by John Pimlott. Sven Berlin, who provides his own drawings, is wider ranging in **Jonah's Dream** (Dent 25s.) and much more out of the ordinary.

Two doggy books, this time mainly pictures. **Top Dog** by Norman Thelwell (Methuen 16s.) boldly describes itself as the "Complete Canine Companion" and I can assure readers that it is not a practical book but straight fun. So is **Gilbert**, by Eric Gurney (Muller 12s. 6d.) designed for younger readers, about a dog brought up with cats. I laughed, but no response is guaranteed.

I reserve to the last a serious historical work from which I had great pleasure. This is **The War of the Goldsmith's Daughter**, by Adam Watson (Chatto and Windus 35s.) It is about the Moslem Conquest of Southern India, period about 1300 to 1450, and if the theme sounds formidable the writing is beautifully clear and introduces a subject and people about which most readers in this country will know little. It is an example of how sheer skill can invite interest in distant themes. I for one now know much more than I did of the effect of Moslem impact on a long-established civilization.

on records

Gerald Lascelles / Prudent rationing

Anyone who missed Errol Garner, the bounciest and most witty jazz pianist working today, during his tour last year will have another chance to catch up with him starting on 10 October, when he opens at the Odeon, Hammersmith. During the following three weeks he will range over the country and, unlike most jazz visitors, play only one concert each evening. Anyone who has already heard him will appreciate how much effort he puts into his performances, and how right he is to limit them. His records have been few and far between in recent years, and the only recent release has been an extended play, **Undecided** (Real), that was recorded on the American Savoy label in 1949. Both the title track and *I Can't Believe* are typical of his swinging work at that time,

that has changed little style-wise in the intervening years.

Both Garner and Louis Armstrong have come in for some criticism on the grounds that they are too popular, and pander to their audiences by reducing the standard of their music. These are basically unfounded accusations, as Louis' **Hello Dolly** (London) proves to good effect. How many artists can claim to have topped the hit parade at the age of 64? Another delightful Satchmo offering is an extended play, **"Hello Louis"** (Verve), which comes from a 1959 session accompanied by Oscar Peterson. You can choose between the more precise rhythm backing Peterson provides, or the looser framework of the All-Stars in the "Dolly" album.

The mantle of popularity has so far, regrettably, eluded

trumpeter Ruby Braff, who owes his allegiance to no particular school of jazz, though I would venture to suggest that his phrasing is often pleasantly reminiscent of Armstrong. In **You're Getting To Be A Habit With Me** (World Record Club) he is outstanding for his superb tone and that sixth sense of timing that makes the session swing. It also provides the main difference between the great jazzman and the also-ran; Braff deserves a great deal more attention from the record companies than he has had in the past.

To be "with it," in terms of modern music, one must spend at least a part of one's time breaking down established patterns, or listening to other people breaking them down for one. Jamaican-born Joe Harriott, who has been a prominent figure on the British jazz scene for many years, has been so active in the barrier-breaking process that he can now be regarded as the authoritative example of free form in jazz. **Movement** (Columbia)

provides convincing proof that he knows where he is heading, however disconcerting the sound pattern may be to unaccustomed ears. Men like Charlie Mingus, and to some extent Dophy and Coltrane on their saxophones, have explored the medium in America, while Ornette Coleman has his "weird form" running in parallel, but I doubt whether any of them have achieved as much as Joe. His group, unchanged over four or five years, containing master soloists like Shake Keane and Pat Smythe, is ripe to change the scene the way Charlie Parker did 20 years ago.

Pianist Herbie Hancock tackles **Inventions and Dimensions** (Blue Note) in the same sort of way, by telling his accompanists to disregard form and convention. The session is laced with Latin percussion, which further confuses the issue for most listeners. I feel that the rhythmic exploration succeeds, but that the thematic invention falls short of the ultimate possibilities, despite Herbie's obvious potential.



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Drambuie

PRINCE CHARLES EDWARD'S LIQUEUR

on galleries

Robert Wraight / Well this one can

Three years ago in this column I was thinking aloud about women painters and wondering why there had never been a great woman painter. I examined all the usual trite answers to the question—inferior to men in every creative act (except the primary one of childbearing, of course), they've been painting only a fraction of the time that men have, and so on. I named the handful of women who have found fame as painters, showed that there was a definitely "feminine" quality about the work of all of them, and suggested that the first great woman painter would emerge only after a few generations in which women artists in general had stopped aping men artists.

It was not a very good argument (or a very good article) but it provoked one of the biggest postbags I have ever had. Almost every letter-writer demanded to know by what authority I said that women cannot paint (I had, in fact, said nothing of the sort—

someone else had given the column the heading. *Why can't women paint?*) but one asked why I had not included Prunella Clough among the famous.

Now at that time Miss Clough could hardly have been said to be famous—even now that is somehow not the right word for so modest and retiring an artist—but only a few months earlier she had had a major retrospective exhibition at the Whitechapel Art Gallery which had revealed her as a painter of exceptional quality and which had been praised by everyone, including me. Famous or not, she certainly ought to have been included in my list of women who *can* paint, so I apologised to the reader and promised to make amends at the earliest opportunity. That opportunity has only just arrived.

Prunella Clough's exhibition, now at the Grosvenor Gallery, is mainly of pictures painted since the Whitechapel show, but it includes a few seen on that occasion. All, except a few

recent collages, trivial things incorporating pieces of wall-paper and wire, confirm her reputation as an unusually sensitive handler of paint.

Today Miss Clough is virtually an abstract painter. But looking at her work of the past five or six years it is impossible to say that the change came about at this or that time. It was not a deliberate change such as many artists have made for one reason or another. It was, rather, a process of natural, unconscious and irresistible growth. She never loses sight of her starting point in nature, but distils its essence into a basically simple image that, with the help of a hint from a title, is meaningful even though often ambiguous.

The starting points were for many years complicated subjects, such as *Road by gas-works* or *Yard with scrap-metal* or *Electrical landscape* (always urban or industrial, always perversely wrong for a woman). Then she began to start from minor details of such subjects and to produce even simpler, "more abstract" end products. Now she seems to be finding subjects nearer home and in her own back garden, and in paintings like *Garden hedge*, *Bush and disc* and *Rose* (not to mention a large diptych, *Dis-*

trict Line) has abandoned the thinly painted greys and mud colours, that somehow she succeeded in making beautiful, and has begun to use warmer, brighter colours laid on with more obvious assurance—and sometimes, I fear, with some loss of sensitivity.

As a striking contrast to her unmistakably English-puritan painting, the Grosvenor is also showing a large group of the luxuriously sensual sculptures of the Italian, Lydia Silvestri, who proves, if proof were needed, that women can be good sculptors. Yet, for all the obvious differences between the work of these two women, there are several points of resemblance. Miss Silvestri's sculptures, like Miss Clough's paintings, also belong to that now densely populated limbo between figuration and non-figuration. Her starting point, the female torso, is also (though I would find it hard to say why it should be) unusual for a woman. And again, the power of her imagery is also largely the result of ambiguous forms. She works in marble of a variety of colours to which she gives an immaculate finish calculated to intensify the sensual quality of the form.

on opera

J. Roger Baker / By special request

The curious thing about Gounod's *Faust* is that though the central situation seems undated, the ultimate effect of the whole opera is anachronism. It's the composer's fault, of course: his music skims the surface of human passion, lacks the undertow of drama and reduces the diabolical happenings to the superficiality of a pretty tune, which pleased our grandfathers and still apparently has a strong appeal as Sadler's Wells claims that their new production of *Faust* has been mounted in response to strong public demand. Pretty tunes abound in the score; but whereas one swallow does not make a summer, a whole flock can obscure the sun.

Verdi and Puccini can make us respond to situations far less credible and a moral climate even more remote than those Gounod is handling. But Marguerite's problem, though less extreme in our permissive society, continues to be the mainstay of Hollywood, the theatre and the novel. Because the opera is really about a girl seduced and abandoned: Goethe

barely gets a look in, Faust himself is a nonentity and Mephisto possesses no demonic aura. For these reasons the only episode in the current production that really grips is that showing Marguerite, abandoned and clutching her baby to her black-shawled bosom. For this scene the three scenes of the fourth act are rolled into one continuous chunk of opera that is coherent, has dramatic shape and is handled by the director Glen Byam Shaw to make us hardly aware of the conventional music. For a few minutes the audience could well have been conned into thinking they were watching middle Verdi.

But they weren't, as was obvious in the previous acts when Mr. Shaw had done nothing to make the opera's legion of detractors think again. Nor had the designer: Motley was, I feel, a wrong choice for this work, and in any case the results were well below the usual efficient standard of this designing team. There was a barren, coldly-lit Kermesse and the weirdest

garden with a funny little straw house for Marguerite, an enormous scaffolding bridge and no sense of soft, flowery sweetness.

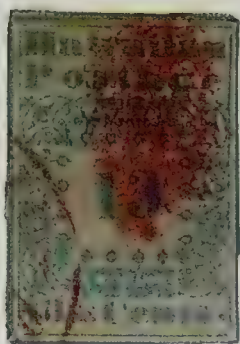
Colin Davis conducted and used more or less the original version of the opera which meant losing *Even bravest heart* and *When all was young*, two songs Gounod added later for an English-language production. Mr. Davis's part in the proceedings was the only one to give unconditional pleasure: he did not try to make the music either more or less than it is, but approached it directly with tremendous care and balance. This had the effect of making the banalities charming and passages of greater power (such as the end of the garden scene) appropriately contrasted. The big choruses went off with masculine bravado.

Wendy Baldwin was the Marguerite and used a simple, at times plaintive vocal style that served her well in her moments of tribulation: she lacks, however, that quality of shining brilliance essential if a Marguerite is going to make anything of the jewel song and the final trio. There a lack of honey in Alberto Remedios' Faust: it is partly Gounod's fault that this part is little

more than a matter of conventional tenorizing, but the way remains open for light and shade and melting moments. Donald McIntyre looked splendid as Mephistopheles, his voice is big, he has a dominating presence, but again a more ingratiating tone is needed.

At Covent Garden the two cycles of *The Ring* wheeled to a close leaving everybody with a different doubt: the sets, the singing, even the conducting, have come under a variety of fires and there has also been a sort of backwash of criticism of William Mann's occasionally naive but basically vigorous and clear-cut translation of the saga.

It is, however, a *Ring* of great potential rather than a finished polished product. Generally the British singers in the cast acquitted themselves well, notably Josephine Veasey, the Fricka of *Rheingold* and the Waltraute of *Götterdämmerung*. Amy Shuard had the unenviable task of making her debut as Brünnhilde in the two final operas: her appearance in *Siegfried* was slightly disappointing: in *Götterdämmerung* she was in much finer vocal condition, the top notes cut cleanly and consistently across the orchestral storms.



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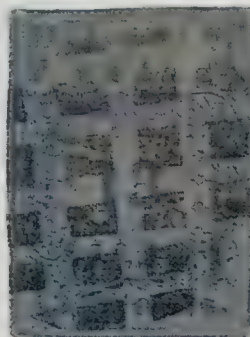
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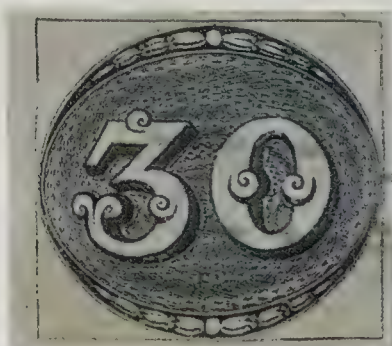
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Stratford

Levi Fox talks Birthdays

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much a part of today. This year, we can influence the way people think about—and study—the man. The door is completely open; we've got the whole world with us." Mr. Levi Fox, M.A., F.S.A., F.R. Hist.S., F.R.S., is Director & Secretary of the Shakespeare Birthday Trust. A FEW MORE FACTS. The season runs to

December. Plays: Richard II, Henry IV, part 1, Henry IV, part 2, Henry V, Henry VI, Edward IV, and Richard III.

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Dudley Noble / What the Count foresaw

MOTORING

Oldest of all the world's motor shows, the Paris Salon de l'Automobile has just opened for the 51st time. France was the nursery of the motorcar even if it was the Germans Daimler and Benz, who invented the self-propelling carriage. Germany was no more kindly disposed towards the petrol-driven vehicle than was our own country, whereas the French were more farseeing. Last October I attended a function at the clubhouse of the Automobile Club de France when their President told us that he had stood in that very same room overlooking the Place de la Concorde and the Comte de Dion had said to him: "Mark my words, one day that Place will be full of automobiles." This was in 1896.

Now the Salon is held outside Paris at the Porte de Versailles instead of in the Grand Palais, Champs Elysées, and though there will be the usual crowds there will not be the usual collection of new models. This is one of the marking-time years, when innovations are few and alterations mainly confined to "face-lifts." At the time of writing I know of nothing that could be described as a really new model, other than the Skoda 1000MB, which I described last week.

That is not to say, however,

that the 1965 French cars will be behind in styling and general excellence. For instance, I have been driving the latest Renault Caravelle, the sports version of the R8 and 1100 of that make, that has a most attractive open or coupé body and is comfortable into the bargain. The Caravelle is propelled from the rear, and one of my first impressions was of the pleasant remoteness of the mechanism. Noise is quietened by the combination of distance and insulation, and very probably the 9-gallon petrol tank, which is housed between the engine compartment and the rear seats, acts as some sort of a sound deadening buffer.

The engine itself, with its five main bearings and light alloy cylinder head, runs with silky smoothness; it has a capacity of 1,108 c.c. and the very moderate compression ratio of $8\frac{1}{2}$ to 1, but develops 55 b.h.p. It can run on the cheaper mixture grades of fuel into the bargain. While I had it on the M4 motorway the speedometer needle crept round to the 80 m.p.h. mark without difficulty, but a strong side

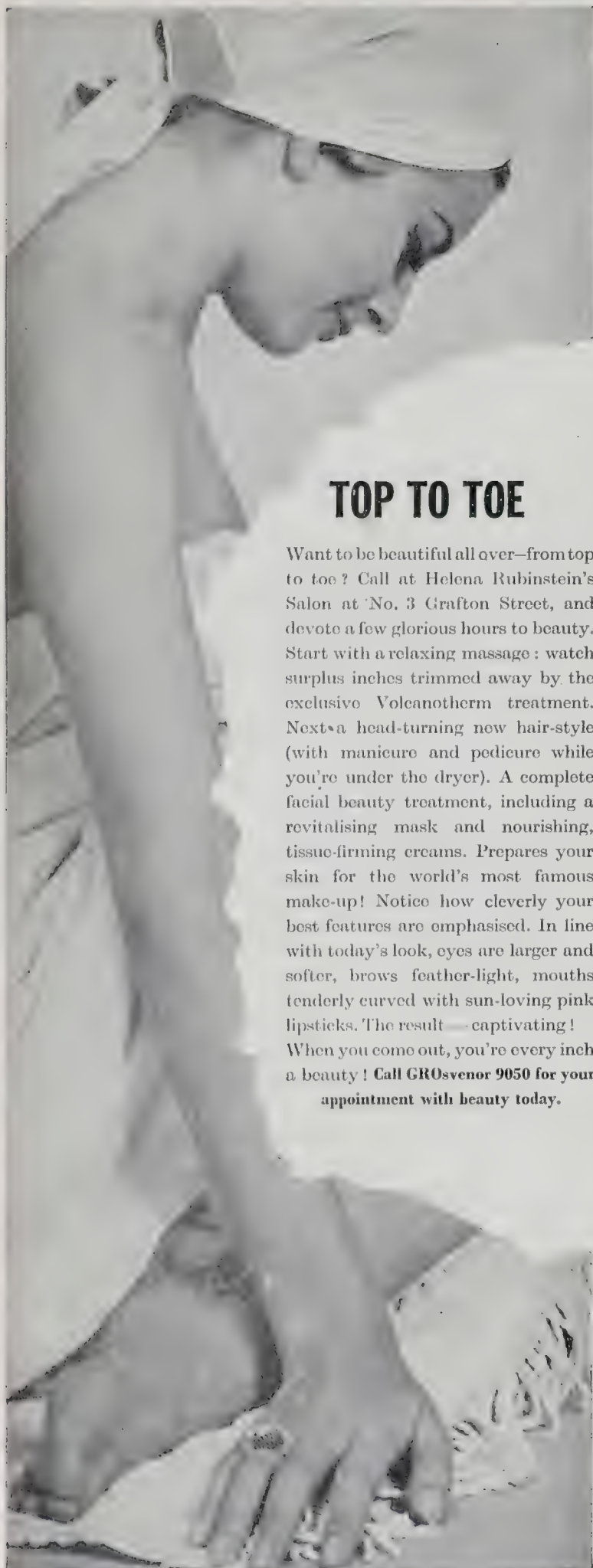
wind brought about the effect, usual with rear-engined cars, of causing one or two rather alarming jerks that made high speeds imprudent. In spite of this, the handling characteristics of the Caravelle are considerably better than those of its predecessor, the Floride, and the steering gear ratio has been increased to 3.6 turns of the wheel compared with 4.25, which is all to the good with this faster and more powerful car.

The four-speed gearbox, too, has had its top and third ratios brought closer together, so that the latter gear is now a "traffic top" on which the car will accelerate smartly and attain a mile-a-minute gait without hesitation. The gear lever which, because of the long linkage to the gearbox in the tail, used to be wobbly to the extent that one was never quite certain if the desired position had been obtained, is now much firmer and more positive. Even so, when wearing a safety belt and having the driving seat well back (as a tall person must do) a certain amount of strain could be felt when reaching

first and third gears.

Apart from this criticism, the gear change was exceptionally pleasant by virtue of its lightness and rapidity of action. The coupé body had comparatively little leg room in the rear compartment, but this is intended for occasional use and the Caravelle would hardly be classed as a full four-seater: I did have two adults in the back, however, during part of my test and they said they were not unduly cramped. In the driving seat I found no cause for complaint as regards seating position, but would have liked the pedals to be a little farther over to the right—one soon gets used to this, of course. Lights and horn were operated by a switch on a stalk on the steering column.

One feature that has long been a good point of Renaults is the steering column lock, which comes into action automatically when the ignition is turned off and prevents the car being moved without the key, even though the door may have been forced and the ignition wires juggled to cut out the switch. The Caravelle is 14 ft. long, 5 ft. 2 ins. wide and 4 ft. 3 ins. high. Its kerb weight is 15½ cwt., and the price of the coupé, inclusive of purchase tax, £1,027. A convertible is also available at £975.



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Geoffrey S. Fletcher / Bye bye blackbirds

ROSE GROWING



Dr. Van Fleet

Ideally, the pruning of rambler roses should have been completed by now; however, if pressure of other current jobs has held things up, no great harm will have been done, but the sooner the new wood is opened up to ripen in the autumn sunshine, the better.

Twiggy side shoots and the many weaker shoots that ramblers always produce should be removed at the same time as the useless old flowered wood. Dead ends of old stems, an inch or two long, often accumulate around the base of a rambler, forming a home for dead leaves and a possible cause of black spot and other diseases. These bases should be cut back as close to the soil as possible, decaying matter removed and the surface of the soil lightly forked over.

All rose beds need similar treatment at this time. Keep them free from weeds and fallen leaves; it is a good plan to spray the ramblers after pruning and tying-in, using a weak solution of Jeyes fluid. Constant hoeing of the beds and the regular removal of dead

blooms are other points to remember. This encourages ripening of the wood and the production of late blooms. Useless shoots should be cut away from bush roses, insignificant buds nipped off, leaving only the more promising buds to develop. Applications of liquid manure will help things along.

This is the time to deal with leaves affected by black spot, not only by spraying, but also by cleaning up the diseased leaves as regularly as possible and burning them, along with leaf stalks and petals. Another job during the next week or two is to ensure that all climbing and pillar roses are properly tied in.

By the time this article appears, I shall have tackled my *Dr. Van Fleet* over the kitchen door, deliberately neglected this summer on account of a pair of blackbirds who chose to raise a family in it. Perhaps they will reward me for my hospitality (which included endless packets of bird food) by throwing in some extra songs next year!



ENGAGEMENT: Miss Susan Crisp to Mr. Peter Towers-Clark. She is the daughter of Major and Mrs. R. F. S. Crisp, of Kirby Cane Hall, Norfolk. He is the son of the late Lt.-Col. W. T. Towers-Clark and the late Mrs. H. F. Towers-Clark.



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2 Jane (7), Eliza (3) and Virginia (5), the daughters of Mr. & Mrs. Mark Bonham-Carter of Victoria Road, Kensington

3 Mark Anthony (21 months) son of Captain & Mrs. John Anthony Forbes Seddon, R.A.S.C., of Broadlands, Highridge, Alton

4 Georgina (7), daughter of Mr. & Mrs. John R. Harris, of Devonshire Place, W.1

5 The Hon. Caroline Herbert (2) daughter of Lord & Lady Porchester, of Milford Lake House, Newbury, Berks

6 Virginia (4) and Christophe (15 months), children of Mr. & Mrs. Ian Ley, of Fauld Hall, Tutbury, Staffs



3

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4

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6

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WEDDINGS

1 Strickland-Skailes—Wallace: Pamela, daughter of Mr. F. Strickland-Skailes, of Lea Hall, Bishop's Stortford, and of Mrs. J. Strickland-Skailes, of Alington Hall, Market Drayton, was married to Lindsay, son of Lt.-Col. & Mrs. E. G. Wallace, of Milford Lodge, Craven Arms, Shropshire, at St. Mary's, Market Drayton

2 Loudon—Wilkinson: Katharine, elder daughter of Mr. Francis & Lady Prudence Loudon of Olantigh, Wye, Ashford, Kent, was married to William, eldest son of the late Mr. Denys Wilkinson, and of Mrs. Wilkinson, of Ashley Gardens, Westminster, in the King Henry VII Chapel, Westminster Abbey

3 Orr—Wiggin: Rosemary, daughter of Mr. & Mrs. D. L. D. Orr, of Keithley, Sandhills, Wormley, Surrey, was married to Alfred William, elder son of the late Col. Sir William & Lady Wiggin, at St. Margaret's, Westminster

4 Bannister—Cheadle: Hilary, daughter of Dr. & Mrs. E. T. Bannister, of Percy Road, Winchmore Hill, was married to E. Neville, elder son of Mr. & Mrs. E. W. Cheadle, of Fir Tree End, Wise Lane, Mill Hill, at the church of St. Mary the Virgin, Monken Hadley, Hertfordshire

5 Allday—Benson: Jane, daughter of Col. & Mrs F. E. Allday, of the Manor House, Halford, Warwickshire, was married to Robin, elder son of Lt.-Col. Sir Rex & Lady Benson, of Cadogan Place, S.W.1, at St. Luke's, Chelsea

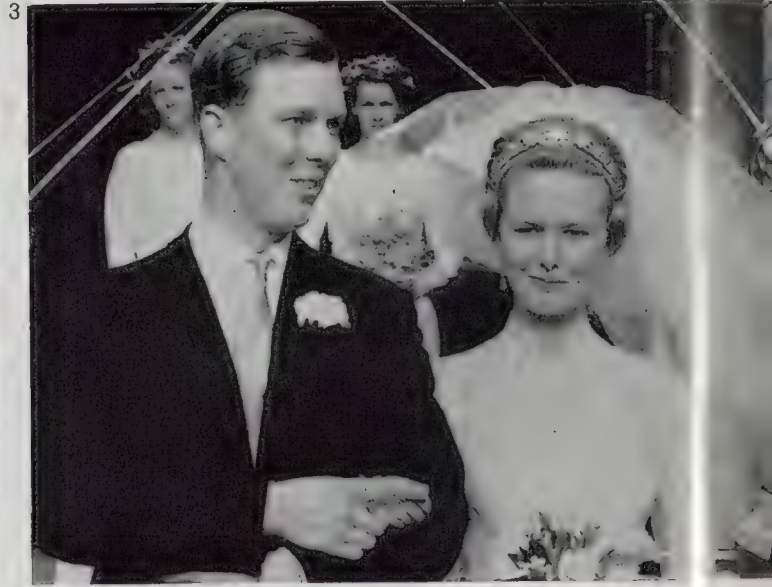
6 Hartwell—Hughes: Susan, daughter of Mr. Eric Hartwell, of Tall Trees, Totteridge Lane, N. 20, and of Mrs. Gladys Hartwell of Cleves Court, St. Mark's Hill, Surbiton, was married to Paul, youngest son of the late Mr. Henry Hughes, and of Mrs. Hughes, of Stradbroke, Blackrock, Co. Dublin, at St. Raphael's R.C. Church, Kingston-on-Thames



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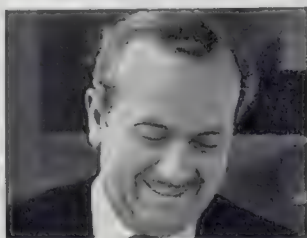
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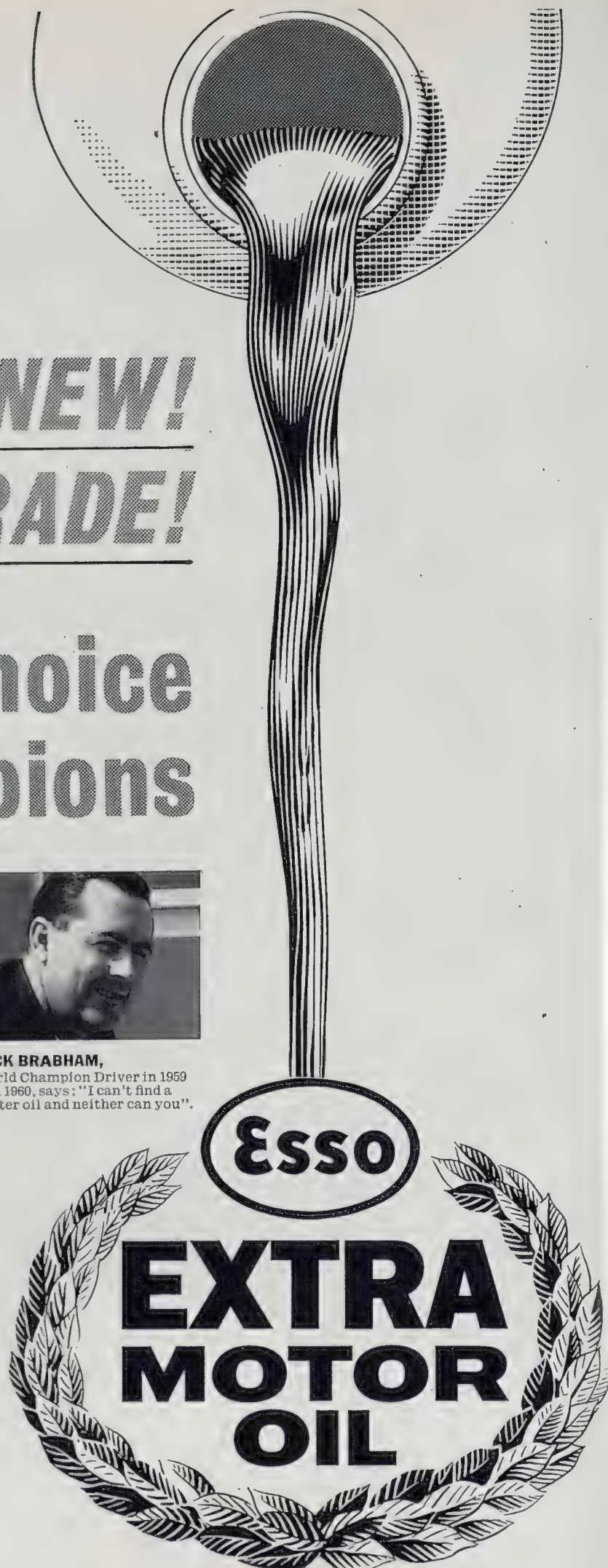
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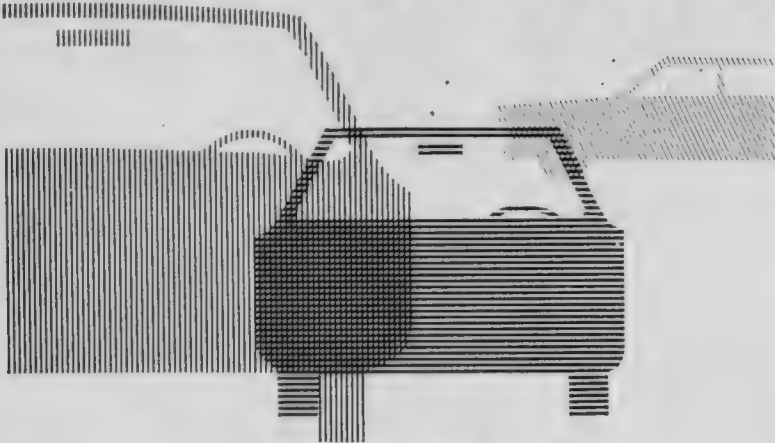
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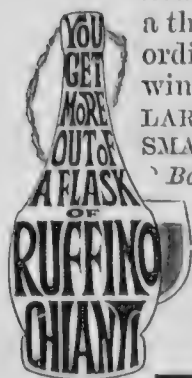
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